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Bibliography of rock art in Natal and Lesotho: 1874–1981

by

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INTRODUCTION

Amongst the most fascinating forms of indigenous art in southern Africa is that found on the rocks, attributed to the San, or Bushman, and loosely termed 'Bushman art'. Much mystery surrounds the paintings and engravings, largely due to a lack of living artists. Researchers in this field have investigated the identity of the artists, attempted to date the works, carried out quantitative analyses and are at present looking into anthropology, ethnography and semiotics in an attempt to understand why the art exists at all. It is the aim of this bibliography to bring together the written material on the rock art of Natal (ie. all the geographical areas falling under the jurisdiction of the Natal Provincial Administration and the Kwa-Zulu Government) and Lesotho.

Scope

The bibliography includes published and unpublished material dealing with the area outlined above. In some works these areas are combined with the eastern Cape and Orange Free State, and referred to as the Central Mountainous Region or Area 2. The eastern Cape and Orange Free State (O.F.S.) have been excluded from this bibliography. General articles on methods of recording rock paintings and the preservation of both sites and paintings are included. Although these articles may not refer specifically to the prescribed areas, they have been included for their possible relevance to any site or painting.

Material dealing with archaeology, and the anthropological, ethnographic and geological aspects of the archaeological record have been excluded, although there may be some overlap in general material that deals with both paintings and associated archaeological artefacts. Newspaper articles have also been excluded. The period covered ranges between 1874 (the earliest article found) to mid-1981.

Arrangement

All entries are arranged in alphabetical order by the author, or body responsible, in one numerical sequence. If there is no author or body then the title has been used as the entry point. Within this arrangement, articles by the same author or body are sub-arranged by publication date, the earliest first. The location of unpublished material is indicated in brackets after the annotation.

The following abbreviations have been used: *ed.* = editor; ms. = manuscript; *tr.* = translator; tss. = typescript; [ ] = Information contained in square brackets was not obtained from the article concerned but from other sources; * = 'Restricted' items.

The index is arranged alphabetically and includes site names, subjects of paintings and geographical areas. It does not include authors' names. The numbers used refer to the numbers of the items in the bibliography and not to page numbers. *See* references have been included for direction to the terminology or spelling used in the index.

Annotations

Each entry has been annotated briefly in order to indicate content. In most annotations where specific sites or caves/shelters have been mentioned in the article, these have been highlighted, except where there were more than ten. The terminology used is that of the author and the place names are those in use at the time of publication of the original work. All the material has been examined by me, except for a few items which do not appear to be available in South African libraries, or, could not be obtained before the deadline. These items have a note to this effect.

Works Consulted

The following works were consulted:

ANDERSON, I. 1971. *Rock paintings and petroglyphs of South and Central Africa, 1959–1970: a bibliography*. Johannesburg: University of the Witwatersrand, Department of Bibliography, Librarianship and Typography. 25 pp.

CRAIG, B. J. 1974. *Rock paintings and petroglyphs of South and Central Africa: bibliography of prehistoric art*. University of Cape Town: School of Librarianship. 58 pp.

PAGER, H. 1971. *Ndedema: a documentation of the rock paintings of the Ndedema gorge*. Graz: Akademische Druck. 375 pp

ROSENKRANTZ, I. 1958. *Rock paintings and petroglyphs of South and Central Africa, 1947–1958*. University of Cape Town: School of Librarianship. 24 pp.

VINNICOMBE, P. 1976. People of the eland: rock paintings of the Drakensberg Bushmen as a reflection of their life and thought. Pietermaritzburg: University of Natal Press. 388 pp.

In addition, the *Index to South African Periodicals*, the catalogues of the University of Natal Library, Natal Society Public Library Reference Department and the Natal Museum Library were consulted and all the bibliographies or reference lists of each item in the bibliography.

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BIBLIOGRAPHY

Ackhurst, J., *see* Irwin, P.

1. **Adam, L.** 1954. *Primitive art*. 3rd ed. rev. Melbourne: Penguin. 247 pp.

   Pages 86–93 give a brief description of Bushman art, with illustrations of paintings in shelters from the Nibbetwan Valley, Bushman's Rock and Liappering in the Thaba Bosiu district of Lesotho.

2. **Albino, R.** 1947. Note on the excavation of a rock shelter at Champagne Castle, Natal. *Annals of the Natal Museum* **11** (1): 157–160.

The subject-matter and colouring of the paintings found in this shelter are described.

3. **Ambrose, D.** 1974. *The guide to Lesotho*. Johannesburg: Winchester Press. 290 pp.

Pages 14, 58, 121 and 159 make brief mention of paintings and sites such as those in the Upper Moyeni and at Ha Baroana.

Anati, E., (*ed.*), *see* Lewis-Williams, J. D. (116), Pager, H. (156), Vinnicombe, P. (211).

4. **Anderson, W.** 1907. *Third and final report of the Geological Survey of Natal and Zululand*. London: West, Newman & Co. 300 pp.

Pages 153–160 give notes on the geology of the Drakensberg range with mention of rock painting sites near Underberg.

5. **Anderson, W.** 1911. On the geology of the Drakensberg range. *In:* Tatlow, A. H. (*ed.*) *Natal descriptive guide and official handbook*. Durban: South African Railways Printing Works. 574 pp.

Pages 349–358 describe the geology of the area, and discuss the formation of the cave shelters, many of which contain paintings. A brief overview of these shelters is given, their age and subject-matter, eg. lions, boats. Also mentions fading of paintings mostly due to decomposition of the sandstone. Specifically mentions sites near Underberg.

6. **Avery, G.** 1975. The preservation of rock-art with special reference to South African problems and conditions. *South African Archaeological Bulletin* **30** (119 & 120): 139–142.

Provides a brief outline of prevailing conditions affecting rock art in southern Africa, together with a review of recommendations and previous preservation attempts.

Bandi, H-G., (*ed.*), *see* Holm, E. (89).

7. **Battiss, W. W.** 1939. *The amazing Bushman; or, Art in South Africa*. Pretoria: Red Fawn Press. 36 pp.

Deals primarily with the Cape provincial region but mentions the Drakensberg and Maluti mountain areas.

8. **Battiss, W. W.** 1939. Primitive art of South Africa. *Studio* **118** (559): 156–161.

A general overview of rock paintings in South Africa, with illustrations of Lesotho cave paintings.

9. **Battiss, W. W.** [194–]. *Early art of South Africa*. Unpublished.

Album of Bushman painting reproductions and engravings with notes. Mss. and tss. with original sketches (M. Schoonraad).

10. **Battiss, W. W.** 1945. Addendum on prehistoric fishing scenes. *South African Journal of Science* **41**: 356–360.

    Descriptions of paintings of fish at sites including Mpongweni Mountain near Himeville, Natal. Also mentions the site's paintings of horses and horsemen.

11. **Battiss, W. W.** 1945. Paintings in South African rock shelters. *Studio* **129** (626): 151–154.

    A general article mentioning and containing illustrations of copies of paintings from the Drakensberg area.

12. **Battiss, W. W.** 1948. *The artists of the rocks.* Pretoria: Red Fawn Press. 250 pp.

    Descriptions and discussion of South African rock paintings and engravings with regard to age, style, colour and authorship. The Drakensberg mountain area is included.

13. **Battiss, W. W.** 1948. South Africa: Bushman paintings. *Studio* **136** (668): 144–147.

    A general article covering date and techniques, with an illustration of a painting copied from a cave near Matelas, Lesotho.

14. **Battiss, W. W.** 1948. Who painted the Bushman paintings? *South African Museums Association Bulletin* **4** (8): 220–222.

    Presents a theory proposing two distinct art periods of rock painting, namely the oldest or prehistoric and more recently, the Bushman. Mentions Game Pass Shelter in the Kamberg area in relation to subject-matter.

15. **Battiss, W. W.** 1954. Boesmankenner doen groot vonds. *Brandwag* **18** (44): 57.

    Gives a comparison of Greek and Bushman figure representation.

16. **Battiss, W. W.** 1958. Prehistoric rock engravings and Bushman paintings. *In:* Grossert, J. W. (*ed.*) *The art of Africa.* Pietermaritzburg: Shuter and Shooter. 140 pp.

    Pages 49–65 give a description of rock-art distribution, characteristics of both paintings and engravings, the materials used, style, composition and subject-matter. Sites mentioned include Gladstone's Nose and Ebusingatha from Natal.

17. **Beater, B. E.** 1960. Engraved design found on cave sandstone in the Drakensberg, Natal. *South African Archaeological Bulletin* **15** (57): 14.

    Describes a horizontal cave sandstone slab in the Bergville area of the Drakensberg. Presents proposals for believing the engravings to be man-made.

18. **Beater, B. E.** 1963. A rock-painting at Ingwenyama ridge, Zululand. *South African Archaeological Bulletin* **18** (70): 64.

    Detailed description of the cave in the lower Umfolosi district.

19. **Beaumont, P.** 1967. The Brotherton shelter. *South African Archaeological Bulletin* **22** (85): 27–30.

    Mentions the paintings found in this shelter during excavation, but no descriptions given.

20. **Beck, B. F.** 1968. Antelopes, snakes and Bushman paintings. *In:* Beck, B. F. *(ed.) Giant's Castle handbook.* Pietermaritzburg: Natal Education Activities Association.

    This item was unavailable for examination.

Bleek, D. F. 1930, *see* Stow, G. W. (185).

21. **Bleek, D. F.** 1932. A survey of our present knowledge of rockpaintings in South Africa. *South African Journal of Science* **29**: 72–83.

    Surveys and generally describes the figure types found in Area 2 (Lesotho/Natal). Considers authorship and techniques.

22. **Bleek, D. F.** 1940. *More rock-paintings in South Africa from the coastal belt between Albany and Piquetberg.* London: Methuen. 61 pp.

    While dealing with the eastern Cape, pages vii–xx mention the Drakensberg/Lesotho area in relation to subject-matter, colour and density of occurrence.

23. **Bleek, W. H. I.** 1874. The Bushman cave pictures: note to the editor. *Cape Monthly Magazine*, n.s. **9** (49): 128.

    Comments on the reproduction of Orpen's copies and points out that some of the 'rain strokes' from one of the paintings at Mangolong have been left out.

24. **Bleek, W. H. I.** 1874. Remarks on Orpen's 'Mythology of the Maluti Bushman'. *Cape Monthly Magazine*, n.s. **9** (49): 10–13.

    The author comments on Orpen's article (*see* Orpen, J. M. (147)) and suggests that the paintings at Mangolong are representative of rainmaking.

25. **Boyle, M. E.** 1948. Copies of rock paintings. *South African Museums Association Bulletin* **4** (6): 170–171.

    Considers copies of paintings made by Abbé Breuil from areas including Makhetha in Lesotho.

26. **Breckwoldt, G. H.** 1964. The use of the international system of heraldic hatchings for the transcription of Bushman paintings. *South African Archaeological Bulletin* **19** (76): 111–112.

    Suggests the use of international heraldic tinctures in order to minimise confusion in published copies of rock paintings.

27. **Brentjes, B.** 1969. *African rock art*. London: Dent. 104 pp.

Pages 5–23 discuss rock art in South Africa with some mention of the Lesotho and Drakensberg areas. Specifically mentions Steel's (Steele's) Shelter.

28. **Breuil, H.** 1944. *South African rock-paintings 'Landscapes of the soul'*, translated by M. E. Boyle. Johannesburg: Gainsborough Gallery. 8 pp.

Written to Walter Battiss on the occasion of the prehistoric art exhibition opened by C. van Riet Lowe. Concerns the subject-matter and interpretation of paintings and specifically mentions sites at Khotsa (Lesotho) and Inditima (Natal).

29. **Breuil, H.** 1948. South African races in the rock paintings. *In:* Du Toit, A. L. (*ed.*) *Royal Society of South Africa Robert Broom commemorative volume*. Cape Town: the Society. 257 pp.

Pages 209–216 discuss the various human types depicted in the southern African paintings. Mentions sites in the National Park area, at Inditima, Mushroom Cave, Game Pass Valley, Cinyati and Quthing in Lesotho.

30. **Breuil, H.** 1949. The age and authors of the painted rocks of Austral Africa. *South African Archaeological Bulletin* **4** (13): 19–27.

Discusses the possible identity of the figures depicted at such sites as Gladstone's Nose, Game Pass Valley in the Drakensberg area and Makhetha in Lesotho.

31. **Breuil, H.** 1949. Some foreigners in the frescoes on rocks in Southern Africa. *South African Archaeological Bulletin* **4** (14): 39–50.

Gives further information on intrusive racial and cultural types as found in a variety of sites including Makhetha, Lesotho, whose robed figures are discussed and illustrated.

32. **Breuil, H.** 1951. The painted rock 'Chez Tae', Leribe, Lesotho. *South African Archaeological Bulletin* **6** (21): 46–48.

Describes this painting and mentions the sites at Makhetha and Khotsa.

33. **Breuil, H.** 1954. Rock paintings of South Africa. *Anthropological Quarterly*, n.s. II **27** (2): 31–42.

General observations on the state of research in 1954, with mention of the Natal, Drakensberg and Leribe, Lesotho areas.

34. **Briscoe, D.** 1969. Bushman paintings in the Ndedema Gorge. *Photography and Travel* **6** (2): 29–31.

Description of a photographic excursion into the Gorge to record many paintings previously unrecorded. Gives hints on the photography of rock paintings.

35. **Brookes, E. H. & Webb, C. de B.** 1965. *A history of Natal.* Pietermaritzburg: University of Natal Press. 371 pp.

Pages 1–6 mention the movement of the 'Bushmen' into the Drakensberg mountain area and the paintings found there.

36. **Brown, S. A.** 1968. Cave dweller artist [Harald Pager]. *South African Panorama* **13** (4): 40–42.

Describes Pager's recording project in the Ndedema Gorge area of the Drakensberg.

37. **Brown, S. A.** 1969. Mysteries of the Drakensberg. *Personality* 17 July: 23–25.

Description of Pager's work in the Ndedema Gorge, Drakensberg.

38. **Bulpin, T. V.** 1953. *To the shores of Natal.* Cape Town: Howard Timmins. 340 pp.

Pages 188–200 mention the 'Bushmen' and the legacy of their paintings in the Drakensberg area.

39. **Bulpin, T. V.** 1969. *Natal and the Zulu country.* 2nd ed. Cape Town: Books of Africa. 456 pp.

Pages 1–14 place the 'Bushmen' in an historical context in the Drakensberg area, with brief mention of their lifestyle and painting.

40. **Burkitt, M. C.** 1928. *South Africa's past in stone and paint.* Cambridge: Cambridge University Press. 183 pp.

General work on the southern African region, with brief mention of Lesotho and the National Park area of the Drakensberg, Natal.

41. **Burkitt, M. C.** 1929. Bushman art in South Africa. *Ipek:* 89–95.

This item was unavailable for examination.

42. **Burkitt, M. C.** 1956. Third session of the Pan African Congress on Prehistory held in Livingstone in July, 1955. *Man* **56**: 10.

Article 7 includes notes on rock shelter paintings in South Africa and mentions Lesotho. Compares the comparatively 'young' paintings of this area with the 'old' paintings of Europe and northern Africa.

Butler-Adam, J. F. 1979, *see* Lewis-Williams, J. D. (127).

43. **Cable, J. H. C., Scott, K. & Carter, P. L.** 1980. Excavations at Good Hope Shelter, Underberg district, Natal. *Annals of the Natal Museum* **24** (1): 1–34.

Describes the excavation's finds with mention of paintings found on the back wall of the shelter, some of which are illustrated in Vinnicombe, P. (212).

Carter, Patricia, *see* Vinnicombe, P.

44. **Carter, Patrick L.** 1969. Moshebi's Shelter: excavation and exploitation in eastern Lesotho. *Lesotho* **8** [1–11].

    Mentions 28 groups of paintings found in this shelter. No description is given, apart from their being in a good state of preservation and their location indicated in a figure.

Carter, Patrick L. 1980, *see* Cable, J. H. C. (43).

45. **Cawston, F. G.** 1931. A consideration of the Bushmen's paintings at Quthing. *South African Journal of Science* **28**: 470–471.

    Describes the paintings at the Cave of the Eland, Quthing, mentions the Qomoqomong site and considers the possible authorship of the paintings.

46. **Chubb, E. C. & Schofield, J. F.** 1932. Rock engravings at Otto's Bluff, Natal. *South African Journal of Science* **29**: 678–680.

    Description and consideration of the possible age of engraved stones found at Otto's Bluff, near Pietermaritzburg.

47. **Clark, J. D.** 1954. A note on experiments in photographing prehistoric rock paintings by ultra-violet light. *South African Museums Association Bulletin* **5** (16): 417–421.

    Description of a method of ultra-violet photography which may be useful in the interpretation of faded paintings and superpositions.

Clark, J. D., (*ed.*) 1957, *see* Walton, J. (217).

48. **Clark, J. D.** 1960. A note on early river-craft and fishing-practices in south-east Africa. *South African Archaeological Bulletin* **15** (59):77–79.

    This paper was prompted by fishing scenes recorded by P. Vinnicombe and attempts to identify the nationality of the fisherman and where they pursued their occupation.

49. **Clarke, J. B., Den Hoed, P. & Stannard, K.** 1976. *The preservation and recording of rock paintings*. Botha's Hill: Kearsney College Archaeological Society. 21 pp.

    The article covers the need for, and history of, rock-art preservation, some methods and the work done by this society in the Giant's Castle and Kamberg areas of the Natal Drakensberg.

50. **Colombel, P.** 1979. Peintures rupestres d'afrique australe. *Connaissance des arts* **329**: 24–31.

    General description of rock painting in southern Africa in relation to sites, techniques, colours, subject-matter and the age of the paintings. Mentions and illustrates sites in the Drakensberg mountain area.

51. **Cooke, C. K.** 1961. The copying and recording of rock paintings. *South African Archaeological Bulletin* **16** (62): 61–65.

Describes methods of recording paintings from tracing on thick cellophane to transferring the tracings on to paper. Photographic methods are also covered.

52. **Cooke, C. K.** 1964. Interpretation of rock paintings. *South African Journal of Science* **64**: 33–36.

    Discusses the interpretation of rock paintings, using sites from Zimbabwe as examples, but mentions sites in Natal and Lesotho.

53. **Cooke, C. K.** 1968. Domestic animals, rock art and dating. *South African Archaeological Bulletin* **23** (89): 25–26.

    Replies to a query addressed by Vinnicombe and Seddon to Willcox (*see* Vinnicombe, P. & Seddon, J. D. (214)), by adding his own ideas concerning the questions raised.

54. **Cooke, C. K.** 1969. *Rock art of Southern Africa*. Cape Town: Books of Africa. 166 pp.

    Pages 79–104 discuss rock art in South Africa including the Drakensberg, Natal and Lesotho areas. Particular mention of sites at Makheta in Lesotho and the Giant's Castle, Underberg, Cathedral Peak, Cathkin and Kamberg areas in relation to subject-matter, colour, date and authorship.

55. **Davies, O.** 1949. Painted rock shelters at St Augustines. *In:* Notes from Natal. *South African Archaeological Bulletin* **4** (15): 87–94.

    Page 94 gives a short description of two painted rock shelters at St Augustine's near Dundee, Natal.

56. **Davies, O.** 1950. Foreigners in South African archaeology. *Theoria* **3**: 88–92.

    Discusses the age and possible authorship of South African rock paintings, with mention of the Drakensberg area and the fishing scene and boats at the Himeville site in Natal.

57. **Davies, O.** 1951. *Archaeology and natural resources of Natal*. London: Oxford University Press. (Natal Regional Survey; no. 1). 140 pp.

    Pages 1–29 mention the painted shelters in the Drakensberg mountain area and the dispute concerning their age.

58. **Davies, O.** 1952. Excavations at a rock-shelter at Natal Spa, Paulpietersburg. *In: Natal Archaeological Studies*. Pietermaritzburg: University of Natal Press. 44 pp.

    Pages 31–44 mention paintings found in Caves I and II during this excavation. The paintings are described and their identifiable subject-matter noted.

59. **Day, D. H.** 1974. *Giant's Castle Game Reserve*. Pietermaritzburg: Natal Parks, Game and Fish Preservation Board. 24 pp.

    Pages 10–12 contain information on the Bushman, his way of life and his paintings. Mentions the sites at Main Caves and Battle Cave.

Den Hoed, P. 1976, *see* Clarke, J. B. (49).

60. **Denninger, E.** 1967. *Age determination of rock paintings in northern Transvaal (Limpopo Valley) and Natal (Drakensberg)*. Pretoria: C.S.I.R. 8 pp.

Describes the dating method used to analyse examples from Yellow Rock below Cavern Cave, Cannibal's Cave, Olivier's Rock Cave, Clip Cave and Sunday Falls Cave. The general findings point to painters being active in the Drakensberg up until the recent past, ie. 60 years ± 20 years.

61. **Denninger, E.** 1971. The use of paper chromatography to determine the age of albuminous binders and its application to rock paintings. *In:* Schoonraad, M. (*ed.*) *Rock paintings of Southern Africa*. Johannesburg: South African Association for the Advancement of Science. (Special publication; no. 2). 104 pp.

Pages 80–84 describe the use of paper chromatography to determine the age of albumen as used in Europe for mural and panel paintings. Specific mention of the age determination of paintings of horses found in some Natal paintings.

62. **Dodds, D. A.** 1975. The rocks speak. *In: A cradle of rivers: the Natal Drakensberg*. Cape Town: Purnell. 128 pp.

Pages 8–9 give a brief mention of the occurrence of cave paintings in the Drakensberg and describe the main researchers in the area. Offers possible dates and contains illustrations of paintings from Battle Cave (Injasuti) and Main Caves (Giant's Castle).

63. **Dodds, D. A.** 1978. *Natal Drakensberg*. Cape Town: Purnell. (Pride of South Africa; no. 26) 24 pp.

Contains a short section on rock paintings with particular mention of Main Caves (Giant's Castle), Sebaaieni Cave (Ndedema Gorge) and Mushroom Hill (Cathedral Peak).

64. **Dornan, S. S.** 1909. Notes on the Bushmen of Basutoland. *Transactions of the South African Philosophical Society* **18** (4): 437–450.

Pages 439 and 444–447 mention Bushmen paintings in the Thabana Morena, Thaba Bosiu and Masitise/Leloaleng districts.

65. **Duncan, P.** 1952. The preservation of Bushman paintings. *Natal Society for the Preservation of Wildlife and Natural Resorts* **1** (5): 2–5.

Reasons for and methods of protection are discussed. Mentions a shelter on the Liphiring River near Maseru.

Dunn, E. J. 1931, *see* Lewis-Williams, J. D. (120).

Du Toit, A. L., (*ed.*) 1948, *see* Breuil, H. (29).

66. **Du Toit, M. E.** 1976. The spotted line motif in Greek and Bushman art. *South African Journal of Science* **72**: 345.

    Mentions the sites in South Africa and Lesotho mentioned by Woodhouse (*see* Woodhouse, H. C. (270)) and draws the conclusion that both arise from the same symbolic influence.

67. **Edgewood College of Education.** 1972. *Third year field excursion to the Giant's Castle Game Reserve*. Pinetown: the College. 17 pp.

    Mentions the Bushman in relation to the history of the area, the history of rock-art painting in a prehistoric context and the painting legacy found in this area.

68. [**Editorial Comment**] 1946. *South African Archaeological Bulletin* **1** (3): 57.

    Describes the cover design of paintings from the Ebusingata Valley near National Park, also described by Frobenius under the title Cinyati, Natal. The paintings depict two felines for whom an early date is suggested.

69. **Ellenberger, D. F. & Macgregor, J. C.** 1912. *History of the Basuto: ancient and modern*. London: Caxton. 393 pp.

    Pages 1–13 contain a history of the Bushmen, together with a short description of their painting activities, which he believes depict their way of life.

70. **Ellenberger, V.** 1947–9. Peintures rupestres du Basutoland (Afrique du Sud). *Comptes Rondus Sommaires des Seances de l'Institut Française d'Anthropologie* **63**: 31–33.

    Notes following a commentary by Abbé Breuil.

71. **Ellenberger, V.** 1953. *La fin tragique des Bushmen*. Paris: Amiot-Dumont. 264 pp.

    Pages 145–151 describe Bushman art according to type, colouring and siting.

72. **Evans, M.** 1911. Cave hunting in the Drakensberg. *In:* Tatlow, A. H. (*ed.*) *Natal descriptive guide and official handbook*. Durban: South African Railways Printing Works. 574 pp.

    Under the heading 'The Bushmen and their paintings' on pages 341–342 there is a discussion concerning the original presence of the Bushmen in the Drakensberg area, their extinction and the legacy of their paintings. The animal and flora subject-matter is mentioned.

73. **Evans, R. J.** 1971. A draft scheme for computer processing of rock art data. *In:* Schoonraad, M. (*ed.*) *Rock paintings of Southern Africa* Johannesburg: South African Association for the Advancement of Science. (Special publication; no. 2). 104 pp.

Pages 73–79 propose a system for recording rock-painting information to enable computer manipulation. The information comes from 302 sites in the Lesotho, southern Natal, Griqualand East triangle as reported by Carter (*see* Vinnicombe, P. (205)).

74. **Farnden, T. H. G.** 1965. Notes on two late stone age sites at Muden, Natal. *South African Archaeological Bulletin* **20** (77): 19–23.

Records and describes paintings found at these sites, some of whose figures of polychrome eland compare favourably with those of the Drakensberg mountain area.

Fock, G. J., *see* Pager, H. (160).

75. **Fransen, H.** 1981. Voorhistoriese rotskuns. *In: Drie eeue kuns in Suid Afrika: beeldende kuns; boukuns; toegepaste kuns.* Pietermaritzburg: Anreith Uitgewers. 230 pp.

Pages 213–217 deal with rock art and have photographs of paintings at Game Pass, Nkosazane and Steele's Shelters in the Drakensberg area.

76. **Friendly, A. J. & Willcox, A. R.** 1963. Africa's Bushman art treasures. *National Geographic Magazine* **123** (6): 848–865.

General description of rock art in southern Africa including the Natal Drakensberg area. Mentions sites at Eland Cave, Xeni Stream Shelter, Game Pass, Giant's Castle, Mushroom Hill, Battle Cave and Steele's Shelter.

77. **Frobenius, L.** 1962. *Madsimu Dsangara: Südafrikanische Felsbilderchronik. Band 1: Der Archäologische Keilstil.* Graz: Akademische Druck. 170 pp.

Description of rock art in relation to form, technique and significance in South Africa. Mentions the Drakensberg and Lesotho areas and gives a history of Bushman culture.

Galloway, J. 1969, *see* Pericot-Garcia, L. (163).

78. **Gardiner, N.** 1970. Little golden people [Bushmen] are back. *Lantern* **19** (4): 2–6.

Description of the paintings in the Main Cave, Giant's Castle and the construction of the in-situ museum in part of this cave system.

79. **Goodwin, A. J. H.** 1949. A fishing scene from East Griqualand. *South African Archaeological Bulletin* **4** (14): 51–53.

An account of a rock painting near Kenegha Poort in Griqualand East. Also mentions the shelter at Mpongweni Mountain near Himeville, Natal.

80. **Goodwin, A. J. H.** 1953. *Methods in prehistory: an introduction to the discipline of prehistoric archaeology with special reference to South African conditions*. Cape Town: South African Archaeological Society. (Handbook series; no. 1). 184 pp.

Pages 127–145 discuss methods of recording and preservation.

Grossert, J. W. (*ed.*) 1958, *see* Battiss, W. W. (16).

81. **Guy, R. D.** 1972. The honey hunters of Southern Africa. *Bee World* **53** (4): 154–166.

Describes the honey collecting tradition amongst the various peoples of the area. Specifically mentions the Bushmen and their activities as depicted in rock paintings, in particular at Eland Cave and Ebusingata.

82. **Harding, J. R.** 1950. Paintings of robed figures in Lesotho. *South African Archaeological Bulletin* **5** (20): 133–136.

Describes the paintings at Makhetha Cave near St Theresa Mission. Discusses the form of the kaross worn by the figures and offers possible interpretations.

83. **Harding, J. R.** 1951. The Makhetha Cave paintings—correspondence. *South African Archaeological Bulletin* **6** (22): 52.

Harding replies to Walton (*see* Walton, J. (215)) in order to clarify some points.

84. **Harding, J. R.** 1969. Note on a rock painting near Leribe in Lesotho. *South African Archaeological Bulletin* **23** (92): 150.

Discussion of the painting at Tsikoane near Leribe, with particular mention of the colours used.

85. **Harlow, M. A. B.** 1967. *A detailed study of the rock art of some sites in Lesotho with special attention to the identification of a stylistic succession*. London: University of London. (M. Phil. thesis). 183 pp.

This item was unavailable for examination.

86. **Hoffman, A. C.** 1952. Venda dug-out canoe. *Researches of the National Museum, Bloemfontein* **1** (1): 23–28.

Discussion of the dug-out canoe used in Venda-land and the possibility of it being an example of the type depicted in the fishing scenes near Himeville, Natal and Griqualand East. Concludes that the canoe is of too recent an age to help throw new light on the paintings.

87. **Holliday, C. S.** 1961. The application of ultra-violet light photography to prehistoric rock art. *South African Museums Association Bulletin* **7** (8): 179–184.

Description of this method of photography, its problems and the simulated media used to copy paintings. Mentions the use of albumen as a binder due to the abundance of eggs in the Drakensberg region.

88. **Holliday, C. S.** 1971. *Preliminary report on the excavations in the West shelter, Bushman caves, Giant's Castle Game Reserve.* Unpublished. 7 pp.

    Describes the excavations undertaken in the Main Caves Shelter prior to the reconstruction of the cave into an interpretative open-air museum. Paintings are mentioned but no details given.

89. **Holm, E.** 1961. The rock art of South Africa. *In:* Bandi, H-G. *et al. The art of the Stone age.* London: Methuen. 249 pp.

    Pages 153–204 give a general description of southern African rock art, with consideration of the symbolic elements and their relation to mythology. The Drakensberg area is specifically mentioned.

90. **Holz, P.** 1957. Cave paintings in South Africa. *Contemporary Review* **192**: 162–165.

    Generalised description of rock paintings in southern Africa including mention of certain unidentified paintings in Lesotho. Hints that not all the paintings are of Bushman origin.

91. **How, M. W.** 1962. *The mountain bushmen of Lesotho.* Pretoria: Van Schaik. 63 pp.

92. **How, M. W.** 1970. *The mountain bushmen of Lesotho.* 2nd ed. Pretoria: Van Schaik. 63 pp.

    A descriptive history of the life and art of the mountain Bushmen at the end of the nineteenth century. Mentions and illustrates sites at Letsoela, Qacha's Nek, Melikane, HaKhotso, Thabana Morena, Moyeni and Makhetha.

93. **Hutchinson, M.** 1882. Notes on a collection of facsimile Bushman drawings. *Journal of the Royal Anthropological Institute* **12**: 464–465.

    Brief description of Hutchinson's facsimile copies from the Natal Drakensberg area. Also discusses the main characteristics of and pigments used in the originals.

94. **Impey, S. P.** 1926. *Origin of the Bushmen and the rock paintings of South Africa.* Cape Town: Juta. 102 pp.

    The author proposes and argues that the paintings were done by artists who lived in the shelters long before the Bushmen.

95. **Inskeep. R. R.** 1971. The future of rock-art studies in Southern Africa. *In:* Schoonraad, M. (*ed.*) *Rock paintings of Southern Africa.* Johannesburg: South African Association for the Advancement of Science. (Special publication; no. 2). 104 pp.

    Pages 101–104 consider the future of rock-painting studies with particular mention of the following sites—Mushroom Hill, Tsoelike River, Kenegha Poort and Underberg.

96. **Inskeep, R. R.** 1978. *The peopling of Southern Africa.* Cape Town: David Philip. 160 pp.

    An introduction to South African prehistory with mention and illustrations of paintings in the Drakensberg area.

Irwin, D. 1980, *see* Irwin, P. (97).

97. **Irwin, P., Ackhurst, J. & Irwin, D.** 1980. *A field guide to the Natal Drakensberg.* Durban: Wildlife Society of Southern Africa (Natal Branch) 249 pp.

    Pages 42–46 give brief descriptions of the general characteristics of rock paintings with hints for their preservation.

98. **Jenkins, G. & Palmer, R.** 1978. *The companion guide to South Africa.* London: Collins. 446 pp.

    Pages 50–52 describe a Bushman exhibition of the Museum of Man and Science mounted at the Carlton Hotel, comprising Pager's traced copies from the Ndedema Valley. Mentions other researchers working or having worked in the Drakensberg area, e.g. P. Vinnicombe.

99. **Johnson, R. Townley.** 1958. Facsimile tracing and redrawing of rock-paintings. *South African Archaeological Bulletin* **13** (50): 67–69.

    The author describes the materials he has used which enable accurate recording of copied paintings.

100. **Johnson, R. Townley.** 1978. Fertility symbolism and birth rock-paintings from the southern Cape province. *South African Archaeological Bulletin* **33** (128): 168–172.

     Although primarily dealing with the southern Cape region mention is made of a painting of a mother and infant buck in the Kamberg area and the copulation scene at Knuffels Shelter in the Drakensberg.

101. **Johnson, R. Townley.** 1979. *Major rock paintings of southern Africa. ed.* by T. Maggs. Cape Town: David Philip. 94 pp.

     Comprises a portion of Johnson's collection of recorded rock art. Natal is not extensively covered.

102. **Kerrich, J. E.** 1978. Appendix to Willcox's article 'An analysis of the function of rock art'. *South African Journal of Science* **74**: 64.

     (*see* Willcox, A. R. (250)).

     The author uses ideas gleaned from Lewis-Williams to reach his conclusion that the lower painting of a superposition has very little influence on the choice of the upper painting superimposed upon it.

103. **Kirby, P. R.** 1952. The swimming log of the Hottentots. *Africana Notes and News* **9** (4): 107–123.

     Pages 122 and 123 are concerned with the painting of boats found at the Mpongweni site near Himeville in Natal.

104. **Knuffel, W. E.** 1962. Archaeological finds. *South African Journal of Science* **58**: 143.

Reports the finding of paintings in seven shelters of the Bushman's Nek Forest Reserve, Underberg.

Lee, D. N. 1964, *see* Woodhouse, H. C. (282).

105. **Lee, D. N.** 1968. Some problems involved in the colour photography of rock painting. *South African Journal of Science* **64**: 286–291.

This paper encourages the amateur archaeologist/photographer to help overcome problems encountered in photographing rock art. The author concentrates on hard facts, many of which he has learned from experience.

Lee, D. N. 1971, *see* Woodhouse, H. C. (283).

106. **Lee, D. N.** 1972. Bushman folk-lore and rock paintings. *South African Journal of Science* **68**: 195–199.

The author is of the opinion that there are valid grounds for believing the existence of connections between some rock paintings and recorded myths. Some of the sites mentioned include Tsoelike Shelter, Lesotho and Fulton's Rock in the Drakensberg.

Lee, D. N. 1978, *see* Woodhouse, H. C. (284).

107. **Lee, D. N. & Woodhouse, H. C.** 1964. Rock paintings of 'flying buck'. *South African Archaeological Bulletin* **19** (75): 71–74.

The authors discuss the representations of the so-called 'flying buck' and conclude they have a supernatural interpretation. Some of the sites mentioned include Qao's Shelter, Lesotho; Lowlands Farm, Underberg, Eland Shelter and Snake Shelter, Giant's Castle.

108. **Lee, D. N. & Woodhouse, H. C.** 1966. An interim report on a study of dress depicted in the rock paintings of Southern Africa. *South African Journal of Science* **62**: 114–118.

Evidence has been recorded of the variant forms of dress favoured by the subjects of rock painting, e.g. head-dresses, cloaks and body painting. The authors conclude that the paintings represent people more sophisticated in their material culture than is generally realised. Specifically mentioned are the sites at Game Pass and Snow Hill in the Drakensberg area.

109. **Lee, D. N. & Woodhouse, H. C.** 1968. More paintings of 'flying buck'. *South African Archaeological Bulletin* **23** (89): 13–16.

The paper describes further examples of 'flying buck' discovered since the authors' first article (*see* Lee, D. N. & Woodhouse, H. C. (107)). The figures from such sites as Junction Shelter and Qacha's Nek are described and illustrated. The authors conclude that these figures are of some religious significance.

110. **Lee, D. N. & Woodhouse, H. C.** 1970. *Art on the rocks of southern Africa.* Cape Town: Purnell. 165 pp.

Paintings from various sites such as Main Caves, Giant's Castle; Eland Cave, Cathedral Peak area; Melikane, Lesotho; Mpongweni, Underberg; Game Pass, Kamberg; Fulton's Rock; Botha's Shelter and Procession Shelter have been selected and their subject-matter discussed and compared with similar subjects in paintings found elsewhere in South Africa and Zimbabwe.

111. **Lewis-Williams, J. D.** 1972–3. The syntax and function of the Giant's Castle rock paintings. *South African Archaeological Bulletin* **27** (105 & 106): 49–65.

Description of 48 sites in the Mooi, Little Mooi and Ncibidwane river areas. Complete inventories were made from 20 sites including Game Pass, Willem's Shelter, Christmas Shelter, Fulton's Rock, Cleopatra and Upper Krantzes. The paintings are analysed with particular mention of superpositioning and juxtapositioning. The author states his belief that Bushman art discussion will move away from the classic theories towards a more meaningful understanding of the themes which he believes are hidden in Bushman mythology.

112. **Lewis-Williams, J. D.** 1974. The first international symposium on prehistoric religion. *Humanitas* **2** (3): 319–321.

The article comprises a report back on the papers presented at this symposium. The two main points to be made were that the objective recording of all data had become urgent and that a more sophisticated research strategy was required (*see* Lewis-Williams, J. D. (116), Pager, H. (156) and Vinnicombe, P. (211)).

113. **Lewis-Williams, J. D.** 1974. Rethinking the South African rock paintings. *Origini* **8**: 229–257.

The two commonly held theories of motivation—sympathetic magic and 'art for art's sake'—are considered and rejected. It is suggested that the paintings are a complex semiological system concerning social and religious issues.

114. **Lewis-Williams, J. D.** 1974. Superpositioning in a sample of rock-paintings from the Barkly East district. *South African Archaeological Bulletin* **29** (115 & 116): 93–103.

Although the article deals primarily with the Barkly East district, comparisons are made with sites from the Drakensberg area, including Ndedema Gorge, Giant's Castle and Underberg. The author concludes that the evidence from these three sites points to superpositioning being intentional and therefore a complex system concerned with social relationships.

115. **Lewis-Williams, J. D.** 1975. Bushman paintings—a signifying system. *South African Archaeological Society, Witwatersrand Centre. Occasional paper:* 94–109.

    Presentation of arguments against 'art for art's sake' and a belief that paintings are closely linked to ritual or are symbolic.

116. **Lewis-Williams, J. D.** 1975. The Drakensberg rock paintings as an expression of religious thought. *In:* Anati, E. (*ed.*) *Symposium International sur les regions de la prehistoire.* (1972, Valcamonica.) Capo di Ponte: Editions des Conti. 621 pp.

    Pages 413–426 discuss religious thought as expressed in myth and based on samples and surveys in the Giant's Castle area of the Drakensberg.

117. **Lewis-Williams, J. D.** 1976. Myth and message in Bushman art. *Lantern* **25** (4): 32–41.

    Brief history of the Bushmen and their hunter–gatherer way of life, which may be discovered from the paintings which appear to have been an integral part of that life. Describes the newer methods of recording and mentions the relationship of art to myths and stories. Mentions Giant's Castle, The Meads and Sehonghong, Lesotho.

118. **Lewis-Williams, J. D.** 1976. Review of 'People of the Eland'. *Natalia* **6**: 53–54.

    Reviews this book (*see* Vinnicombe, P. (212)), describing her method of recording and the basis of her interpretation.

119. **Lewis-Williams, J. D.** 1977. *Believing and seeing: an interpretation of symbolic meanings in Southern San rock paintings.* Durban: University of Natal (Ph.D thesis). Unpublished. 369 pp.

    The author concerns himself with the cognitive content of rock art and attempts to illustrate that a greater part of the art is involved with the communication of ideas and values central to San thought. He employs the theory of signs and abandons the theory of 'art for art's sake'. The paintings are believed to fulfil a symbolic function which is illustrated by examples from such sites as Game Pass, Fulton's Rock, Main Caves, Upper Ncibidwane, the Krantzes, Cleopatra, Camp Shelter from the Giant's Castle/Kamberg area and Advance Post in Lesotho.

120. **Lewis-Williams, J. D.** 1977. Led by the nose: observation on the supposed use of southern San rock art in rain-making rituals. *African Studies* **36**: 155–159.

    Consideration of the relationship between rain-making and the creation of southern San rock art in which an account of a Bushman rain-making ritual by E. J. Dunn is crucial to this presupposition (Dunn, E. J. 1931. *The Bushman.* London: Charles Griffith).

121. **Lewis-Williams, J. D.** 1979. Report on rock art research. [Paper from the] *Conference of the South African Archaeological Association, Cape Town*. Cape Town: the Author. Unpublished. 5 pp.

Brief discussion of the author's quantitative research undertaken in the Giant's Castle area during the 1960s including his interest in nineteenth-century ethnography and his comparative ethnographic work conducted amongst the San of the Kalahari (T. Maggs).

122. **Lewis-Williams, J. D.** 1980. Ethnography and iconography: aspects of southern San thought and art. *Man* n.s. **15** (3): 467–482.

Considers the unique and detailed explanations which were given by two nineteenth-century San informants in response to four sets of paintings, from caves at Medikane, Mangolong, Upper Mangolong in the Maluti and Kraai rivers in the Woodhouse district. Concludes that the response of the informants would suggest that some of the paintings probably depict the hallucinations of trance performers.

123. **Lewis-Williams, J. D.** 1980. Remarks on Southern San religion and art. *Religion in Southern Africa*. **1** (2): 19–32.

The author uses nineteenth-century ethnographic studies to highlight some aspects of southern San religious belief. He comments on the controversial relationship between these beliefs and the rock art.

124. **Lewis-Williams, J. D.** 1981. The art of music. *South African Archaeological Society Newsletter* **4** (1): 8–9.

Description of paintings depicting musical instruments as seen in the Injasuti of the Drakensberg area.

125. **Lewis-Williams, J. D.** 1981. *Believing and seeing*. London: Academic Press.

In press. This item was unavailable for consultation. Based on his Ph.D thesis (*see* Lewis-Williams, J. D. (119)).

126. **Lewis-Williams, J. D.** 1981. The thin red-line: southern San notions and rock paintings of supernatural potency. *South African Archaeological Bulletin* **36** (133): 5–13.

A sinuous red line, often fringed with white dots, is an enigmatic feature of southern San rock art. This papers attempts to interpret this line by use of nineteenth-century ethnographic studies of the San and their notions, the combination of which suggests that the line depicts potency which is activated in the medicine dance. One of the paintings discussed is that at Fulton's Rock in the Giant's Castle area.

127. **Lewis-Williams, J. D., Butler-Adam, J. F. & Sutcliffe, M. O.** 1979. Some conceptual and statistical difficulties in the interpretation of the Southern San rock art. *South African Journal of Science* **75**: 211–214.

Discussion of the problems encountered by the proponents of the research movement of the 1970s which has led to the use of semiotics and structural anthropology, giving rise to new interpretations.

128. **Liebenberg, D. P.** 1974. *The Drakensberg of Natal.* 2nd ed. Cape Town: Bulpin. 178 pp.

Pages 11–14 discuss the main rock-art researchers of this area together with a brief description of the general characteristics of the paintings.

Lommel, A. 1969, *see* Pericot-Garcia, L. (164).

129. **Loubser, P. J. & Van Aardt, J. H. P.** 1979. Preservation of rock art: installation of a drip system at the Beersheba Shelter, Griqualand East district. *South African Archaeological Bulletin* **34** (129): 54–56.

Description of the principle of the drip system installed at this shelter. The success/failure of the experiment will not be available for several years.

Lowe, C. Van Riet, *see* Van Riet Lowe, C.

130. **Luschan, F. von.** 1908. Uber Buschmann-Malereien in den Drakensbergen. *Zeitschrift für Ethnologie* **40**: 665–685.

Description of painting sites encountered on a journey through the Drakensberg mountain areas and gives evidence from the inhabitants of the area regarding the presence of Bushmen there.

Macgregor, J. C. 1912, *see* Ellenberger, D. F. (69).

131. **Maggs, T. M. O'C.** 1975. Aims and methods in rock-art recording. *South African Archaeological Society, Witwatersrand Centre. Occasional paper:* 89–93.

Notes the importance of recording, the South African Museum Rock Art Centre and the activities of the Natal Museum Recording Centre.

Maggs, T. [M. O'C.] (*ed.*) 1979, *see* Johnson, R. Townley. (101).

132. **Maggs, T. [M. O'C.] & Ward, V.** 1980. Driel shelter: rescue at a Late Stone Age site on the Tugela River. *Annals of the Natal Museum* **24** (1): 35–70.

A full description of this shelter prior to flooding in 1974. The rock art is described according to subject-matter and position on the shelter wall. Illustrations of copies of the elephant and lion panels are given.

133. **Malan, B. D.** 1955. *A preliminary account of the archaeology of East Griqualand.* Pretoria: Archaeological Survey (Archaeological series; no. 8). 57 pp.

Contains a brief mention of rock paintings. Some site areas and their subject-matter are discussed.

134. **Malan, B. D.** 1955. Zulu rock engravings in Natal. *South African Archaeological Bulletin* **10** (39): 67–72.

A description of the first rock engravings found in Natal, near Muden. The age of these peckings is uncertain.

135. **Malan, B. D.** 1956. An engraved flake from Muden, Natal. *South African Archaeological Bulletin* **11** (43): 63–65.

Description of a flake with engraved designs, which the author believes may suggest the beginnings of art in South Africa.

136. **Malan, B. D.** 1957. Old and new rock engravings in Natal, South Africa: a Zulu game. *Antiquity* **31** (123): 153–154.

Adds further information to material published earlier (*see* Malan, B. D. (135)), and particularly mentions the occurrence of the peckings in large numbers on exposed and flat surfaces of the softer rock.

137. **Malan, B. D.** 1958. Investigation of causes of deterioration of prehistoric rock paintings and methods of preservation. *South African Museums Association Bulletin* **6** (14): 373–376.

A preliminary report on the current findings and the decision made to investigate specific areas including a site near Maseru.

138. **Malan, B. D.** 1958. Similarities in paintings. *South African Archaeological Bulletin* **13** (50): 71.

Description of paintings from the ceiling of a cave on the farm Zwartmidden near Matatiele. They appear to be similar to paintings at 'The Meads' also in the vicinity and may have been painted by the same artist or come from the same 'school'.

139. **Malan, B. D.** 1965. The classification and distribution of rock art in South Africa. *South African Journal of Science* **61**: 427–430.

Surveys the distribution of rock art in South Africa and classifies the Drakensberg/Lesotho area as the South Eastern group.

140. **Mason, A. Y.** 1933. Rock paintings in the Cathkin Park area, Natal. *Bantu Studies* **7** (2): 131–158.

Description of seven sites in this area concentrating on superpositioning, techniques and pigments in order to determine age and sequence. There is particular mention of Eland's, Dingaan's and Buys' caves, as well as Inkosazane Shelter.

141. **Mazel, A. D.** 1979. *Preliminary report on the archaeologial survey in the Royal Natal National Park.* Pietermaritzburg: Natal Museum. Unpublished. 10 pp.

Report on the first fieldtrip of a conservation-orientated rock-art project commissioned by the Forestry Department. Twenty previously unrecorded sites were added to the previous record of fifteen. These include Devil's Hoek cliff, Sigubudu 1 & 2, Tambo's Rock, Sunday Falls 1, Vemvaan 1 and Mahai River 1. Tss. (Natal Museum).

142. **Mazel, A. D.** 1979. *Preliminary report on archaeological fieldwork conducted in the Cathedral Peak Forest Reserve, with emphasis on the conservation of archaeological sites in the Reserve.* Pietermaritzburg: Natal Museum. Unpublished. 17 pp.

Reports on aspects of site distribution and their archaeological potential, the recording of previously unknown rock-art sites and preliminary suggestions for conservation outlined, after a nine-week fieldtrip in the named area. The sites mentioned include Esikolweni, Old Master Shale, Assegai Shelter, Eland Cave, Upper and Lower Mushroom Shelters, Ladder Cave and Procession Shelter. Tss. (Natal Museum).

143. **Mazel, A. D.** 1980. Rock paintings near Cathedral Peak. *South African Archaeological Society Newsletter* **3** (2): 5.

Illustrates two paintings from sites in the Cathedral Peak State Forest.

144. **[Mazel, A. D.]** 1981. [Rock paintings at the Ikanti Mountain: photographs of paintings in the Drakensberg.] *South African Archaeological Society Newsletter* **4** (1): 3.

145. **Mazel, A. D.** 1981. *Up and down the Little Berg: archaeological resource management in the Natal Drakensberg.* Final project report to the Department of Water Affairs, Forestry and Environmental Conservation sub-project code 23/1/2–1/3/10/03/02. 293 pp.

The aim of this work was to obtain accurate and detailed information on rock art and the association of Late Stone Age deposits occurring in shelters in the Natal Drakensberg. The paintings were recorded and conservation programmes suggested for the six State Forest Reserves and the five Natal Parks Board Reserves. Some of the mentioned sites include Esikolweni, Poacher's Rock, Brotherton Shelter, Bundoran and Clarke's Shelters.

146. **Newham, C. D.** 1952. Paintings from Belleview, Mount Currie district, near the Basutoland–Transkei–Natal border. *South African Archaeological Bulletin* **7** (27): 94.

A reproduction and description of a painting depicting horsemen, amongst others, found in the named area.

147. **Orpen, J. M.** 1874. A glimpse into the mythology of the Maluti Bushmen. *Cape Monthly Magazine*, n.s. **9** (49): 1–13.

The author gives an account of Bushman mythology stories as told him by a Bushman he encountered in his official work. The stories were explanations of the events taking place in paintings which Orpen had copied at Stow's request.

148. **Otto, O. C. R.** 1908. Buschmann-Malereien aus Natal. *Anthropos* **3**: 1047–1049.

A discussion of paintings in the Natal Drakensberg and arguments against them having been painted by Zulus.

149. **Pager, H.** 1971. *Ndedema: a documentation of the rock paintings of the Ndedema gorge.* Graz: Akademische Druck. 375 pp.

The author presents his recordings of seventeen rock shelters in this area. He discusses topography and geology, climate, botany, zoology, history and the archaeology of the area. He gives details of his method of copying the paintings and supplies a quantitative analysis of the depictions.

150. **Pager. H.** 1971. The rock art of the Ndedema gorge and neighbouring valleys, Natal Drakensberg. *In:* Schoonraad, M. (*ed.*) *Rock paintings of Southern Africa.* Johannesburg: South African Association for the Advancement of Science. (Special publication; no. 2). 104 pp.

Pages 27–33 are based on three years of field work. The method of recording is briefly described and the number and main characteristics of the sites are given.

151. **Pager, H.** 1973. Rock paintings in southern Africa showing bees and honey. *Bee World* **54**: 61–68.

Description of rock paintings with possible depictions of bees, honeycombs and bee-hives. Seventy-six such paintings have been located in the Natal Drakensberg, particularly the Ndedema Valley. The author compares the subject-matter to similar portrayals in other parts of southern Africa.

152. **Pager, H.** 1973. Shaded rock-paintings in the Republic of South Africa, Lesotho, Rhodesia and Botswana. *South African Archaeological Bulletin* **28** (109 & 110): 39–46.

It was originally thought that shaded paintings occurred only in the Drakensberg and Lesotho areas. The author reports the known distribution of such paintings throughout southern Africa. He defines what is meant by a shaded painting, discusses their age and speculates on the origin and diffusion of the shaded style.

153. **Pager, H.** 1974. Beginning of visual art. *Artlook* **7** (6): 10–13.

Discusses the development of art from scribbles to representational forms, and suggests the South African Bushman art illustrates the early stages of artistic representation—called the 'finger style'. Supplies illustrations from Muno Rock from the Umhlawazine Valley, Police Shelter, Junction Shelter and Ndedema Gorge.

154. **Pager, H.** 1974. Did art originate in Southern Africa? *Artlook* **7** (4): 20–23.

Recent evidence of South West African rock paintings more than 14 000 years old makes it possible for art to have originated in southern Africa and not, as presumed, in Europe. Illustrations from the Natal Drakensberg area are included.

155. **Pager, H.** 1974. The magico-religious importance of bees and honey for the rock painters and Bushmen of southern Africa. *South African Bee Journal* **46**: 6–9.

Summarises some of the investigations into the magico-religious motivations behind rock art, together with circumstantial evidence that paintings of bees and allied subjects played an important part in beliefs and practices. The author uses examples from Ndedema Gorge, in the Natal Drakensberg to illustrate his points.

156. **Pager, H.** 1975. The antelope cult of the prehistoric hunters of South Africa. *In:* Anati, E. (*ed.*) *Symposium International sur les regions de la prehistoire*. (1972, Valcamonica.) Capo di Ponte: Editions des Conti. 621 pp.

Pages 401–421 survey the number and significance of the animal-headed figures found in Pager's Ndedema analysis. He suggests that the high number found would appear to strengthen the theory that the antelope dominated the religious thought of rock painters.

157. **Pager, H.** 1975. *Stone age myth and magic: as documented in the rock paintings of South Africa*. Graz: Akademische Druck. 118 pp.

Explores the possibility of the 'art for art's sake' motive. However, the author investigates the theological ideas and the magical activities of the San people and produces a more culturally orientated motive for their paintings. Mentions sites including Cat Cave, Clarke's Shelter, Fulton's Rock, Knuffel's Shelter, Botha's Shelter, Leopard Cave, Mangolong Cave, Refugee Cave, Sebaaieni Cave and Procession Shelter.

158. **Pager, H.** 1976. The rating of superimposed rock paintings. *Almogaren Institutum Canarium* **5**: 205–225.

Discussion of an idea that many of the rock paintings in the Giant's Castle area of the Natal Drakensberg were not arbitrarily placed on the wall but were arranged according to a premeditated pattern. Possible motives for this trait are attempted.

159. **Pager, H.** 1976. *Stone age art*. Pretoria: South African Tourist Corporation. 8 pp.

Brief description of rock art in South Africa and aimed at the tourist.

160. **Pager, H.** 1979. Images in stone. *South African Journal of Science* **75**: 374–375.

The article is a review of Fock's book *Felsbilder in Südafrika* in which he draws a parallel between the predominance of the eland in the Drakensberg and in the Fock area of study.

Palmer, R. 1978, *see* Jenkins, G. (98).

161. **Parkington, J. E. & Poggenpoel, C. A.** [1979]. *Senqu: an archaeological reconnaissance along the Southern perimeter road on behalf of the Lesotho Ministry of Works in collaboration with Frederic R. Harris, Inc.* Unpublished. [46 pp].

The purpose of this project was to identify archaeological sites along the length of the proposed road alignment. Twenty-four rock-art sites were identified, and include Motutong, Quthing, Molilimanyane, Eagle's Peak and Qacha's Nek. Recommendations for the conservation of the sites are proposed. Tss. (A. Mazel).

162. **Pearse, R. O.** 1973. *Barrier of spears: drama of the Drakensberg.* Cape Town: Howard Timmins. 304 pp.

Brief description of rock paintings in the area, with mention of pigments, figure types and techniques. Also considers the paintings as a reflection of Bushman life and history.

163. ***Penner, D. A.** 1970. *Report on a preliminary archaeological survey in Zululand Game Reserves.* Pietermaritzburg: Natal Parks Board. Unpublished. 18 pp. with appendices.

Report of six sites found in the Mkuzi, Umfolosi and Hluhluwe Game Reserves. Describes the style, subject-matter and coloration. Tss. (Natal Parks Board).

164. **Pericot-Garcia, L., Galloway, J. & Lommel, A.** 1969. *Prehistoric and primitive art.* London: Thames and Hudson. 340 pp.

Pages 122–124 briefly mention rock art in the Natal and Basutoland areas. An illustration of paintings at Underberg appears on p. 95.

165. **Petie, B.** 1974. Bees or birds? *Rhodesian prehistory* **6** (12): 2–3.

Mentions Pager's discussion of paintings called 'formlings' in the Drakensberg in his discussion of similar paintings in Zimbabwe (*see* Pager, H. (149)).

Poggenpoel, C. A. [1979], *see* Parkington, J. E. (161).

166. **Pollock, N. C.** 1979. Cave paintings and their history in Natal and Texas. *N.E.O.N.* **30**: 24–27.

Short discussion on paintings in Texas and Natal, their similarities, differences and purpose.

Rudner, I. E. 1970, *see* Rudner, J. (169)

167. **Rudner, I. E.** 1973. Rock paintings in the Drakensberg—and elsewhere. Review of *Ndedema* by Harald Pager. *South African Archaeological Bulletin* **28** (117): 58–60.

Review of Pager's book with comment on the subject-matter, colour and painting style (*see* Pager, H. (149)).

168. **Rudner, I. E.** 1981. *Khoisan pigments and paints and their relationship to rock paintings.* Pietermaritzburg: University of Natal. (M.A. thesis). Unpublished.[1] 420 pp.

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[1] This thesis has recently been published. Rudner, I. E. 1982. Khoisan pigments and paints and their relationship to rock paintings. *Annals of the South African Museum* **87**: 1–281.

An investigation into the pigments and media used in rock paintings in southern Africa, the purpose of which is to provide a basis for future research concerning rock paintings and their preservation. Tss. (Natal University Library).

169. **Rudner, J. & Rudner, I. E.** 1970. *The hunter and his art: a survey of rock art in Southern Africa.* Cape Town: Struik. 278 pp.

A generalised discussion of the distribution of rock art, including the area of the Drakensberg in relation to technique, styles, age and authorship. The sites mentioned include Battle Cave, Giant's Castle, Ndedema Gorge, Kerr's Retreat and Tabanhlove.

170. **Schapera, I.** 1925. Stylistic affinities of Bushman art. *South African Journal of Science* **22**: 504–515.

An overview of rock painting throughout Africa and Europe, with discussion on similarity of style, methods, materials and subject-matter.

171. **Schmidt, S.** 1979. The rain bull of the South African bushman. *African Studies* **38** (2): 201–224.

The author retells numerous rain-making stories which may prove helpful in the interpretation of some depictions in rock paintings.

Schofield, J. F. 1932, *see* Chubb, E. C. (46).

172. **Schofield, J. F.** 1948. The age of the rock paintings in South Africa. *South African Archaeological Bulletin* **3** (12): 79–88.

A discussion of the age of rock paintings in South Africa, in which the Natal Drakensberg and Pondoland areas are considered in the light of the erosion of the Table Mountain Sandstone. Particularly mentions the sites at the Krantzes near Gladstone's Nose and Game Pass Valley in the Kamberg area.

173. **Schofield, J. F.** 1949. The correlation of the rock paintings and the later stone age industries. *In:* Four debatable points. *South African Archaeological Bulletin* **4** (15): 98–106.

Pages 99–101 comment on the various correlations that have been made. The sites at Tayside, northern Natal and Cinyati, Drakensberg are particularly mentioned.

174. **Schoonraad, M.** 1968. Lere en Brûe in ons rotskuns. *South African Journal of Science* **64**: 411–412.

In this letter to the editors there is an illustration of a figure on a ladder from one of the Ndedema Gorge shelters mentioned by Willcox (*see* Willcox, A. R. (234)).

175. **Schoonraad, M.** 1970. Rock paintings by the sea. *South African Archaeological Bulletin* **25** pt. 2 (98): 78–79.

This letter discusses a painting from the Amaxolo location site near Port Shepstone, eight miles inland from the sea which the author uses to support his hypothesis that the Bushmen moved from the mountains to the sea during the cold weather.

Schoonraad, M. (*ed.*) 1971, *see* Evans, R. J. (73), Inskeep, R. R. (95), Pager, H. (150), Scogings, D. A. (176), Smits, L. G. A. (180), Willcox, A. R. (243).

176. **Scogings, D. A.** 1971. Rock art recorded photogrammetrically. *In:* Schoonraad, M, (*ed.*) *Rock paintings of Southern Africa.* Johannesburg: South African Association for the Advancement of Science. (Special publication; no. 2). 104 pp.

Pages 70–72 describe the method of obtaining stereoscopic photographs of a type suitable for photogrammetric measurement. Such a photograph would enable an accurate three-dimensional assessment of the object and the production of a precise true-to-scale drawing.

Scott, K. 1980, *see* Cable, J. H. C. (43).

Seddon, J. D. 1968, *see* Vinnicombe, P. (214).

177. **Seddon, J. D. & Vinnicombe, P.** 1967. Domestic animals, rock art and dating. *South African Archaeological Bulletin* **22** (87): 112–113.

Comments on the dating of paintings depicting domestic animals and referring to an article by Willcox on the same subject.

178. **Smits, L. G. A.** 1967. Fishing-scenes from Botsabelo, Lesotho. *South African Archaeological Bulletin* **22** (86): 60–67.

Contains descriptions of various fishing scenes and identifies the fishes depicted. Fishing methods, scale size and age of the paintings are discussed. Also mentions sites at Mpongweni, Kenegha Poort, Rampai, Tsoelike River, Botsabelo Leper Settlement, and Bamboo mountain.

179. **Smits, L. G. A.** 1968. Some proposals concerning the preservation of rock paintings in Lesotho. *Lesotho* 7: 36–45.

A discussion concerning the need for preservation, the factors influencing this need, some methods of preservation and the presentation of a detailed list of recommendations for future work.

180. **Smits, L. G. A.** 1971. The rock paintings of Lesotho, their contents and characteristics. *In:* Schoonraad, M. (*ed.*) *Rock paintings of Southern Africa.* Johannesburg: South African Association for the Advancement of Science (Special publication; no. 2). 104 pp.

Pages 14–19 summarise the type of paintings that occur in Lesotho. The paper discusses the content of the paintings, the subject-matter, techniques and the problems raised by the superpositioned groups. Particularly mentioned are the sites at Lepatoa, Linkung, Moteng, Manamolela, Talimo, Sekubu, Rampai, Matlakeng, Pitsi's Nek, Meriheng, Tsikoane, Makhota and Qoaling.

181. **Smits, L. G. A.** 1973. Rock-painting sites in the upper Senqu Valley, Lesotho. *South African Archaeological Bulletin* **28** (109 & 110): 32–38.

The article describes an expedition to the Senqu Valley during which sixteen sites were located. These include Sehonghong, Pitsaneng, Mangolong, Qutu, Khooanyane and Melikane.

182. **South African Archaeological Society**. [1961]. *Rock paintings in Africa*. Claremont: the Society. [60 pp.].

Brings together all the copies of paintings reproduced on Bulletin covers, which include the Drakensberg and Lesotho areas.

183. **South African National Gallery**. 1963. *Rock art in South Africa/Rotskuns in Suidelike Afrika*. Cape Town: the Gallery. 52 pp.

This catalogue of an exhibition mounted in the Gallery contains a description of the Lesotho/Drakensberg and pages 34–41 contain entries for the painting copies on exhibition.

184. **Squire, W. A.** 1905. Bushmen and their art: addresses and papers read at the joint meeting of the *British and South African Associations for the Advancement of Science, South Africa* **3**: 147–157.

A description of the Bushmen, their physical and mental characteristics and their art. Methods, techniques and purpose are discussed, and a comparison made with the Murri race of Australian Aborigines.

Stannard, K. 1976, *see* Clarke, J. B. (49).

185. **Stow, G. W. & Bleek, D.** 1930. *Rock painting in South Africa from parts of the Eastern province and Orange Free State*. London: Methuen. [28 pp., 72 pls].

Mentions and illustrates a painting from a site at Sand Spruit, Lesotho.

Sutcliffe, M. O. 1979, *see* Lewis-Williams, J. D. (127).

Tatlow, A. H. (*ed.*) 1911, *see* Anderson, W. (5) and Evans, M. (72).

186. **Tongue, M. H.** 1909. *Bushman paintings*. Oxford: Clarendon. 51 pp.

Contains copies and descriptions of paintings, including one from ‘Advance Post’, Mochacha, Lesotho.

187. **Tongue, M. H.** 1909. Bushman paintings. *Man* **9**: 169–170.

A review of Tongue's book by T.A.J. (*see* Tongue, M. H. (185)).

Townley Johnson, R., *see* Johnson, R. Townley.

Van Aardt, J. H. P. 1979, *see* Loubser, P. J. (129).

188. **Van Riet Lowe, C.** 1938. *Conventionalised human forms and related figures in the early art of Africa*. Pretoria: Archaeological Society (Archaeological Series no. 1). 16 pp.

Gives a description of human forms as they appear in paintings, with a brief section on the Drakensberg.

189. **Van Riet Lowe, C.** 1938. *A projected regional survey of the prehistory of South Africa*. Pretoria: Bureau of Archaeology. 18 pp.

Describes the project which is to include the Drakensberg area.

190. **Van Riet Lowe, C.** 1941. *Prehistoric art in South Africa*. Pretoria: Bureau of Archaeology (Archaeological Series no. 5). 38 pp.

Shows the distribution of paintings and engravings in South Africa, including the Lesotho and Drakensberg areas.

191. **Van Riet Lowe, C.** 1945. Colour in prehistoric rock paintings. *South African Archaeological Bulletin* **1** (1): 13–18.

The author lists the names of the colours which may be used to describe rock paintings.

192. **Van Riet Lowe, C.** 1946. Shields in South African rock paintings. *South African Archaeological Bulletin* **1** (2): 38–40.

The article considers the types of shields including the pre-1820 Basuto which have appeared in rock paintings.

193. **Van Riet Lowe, C.** 1947. A brief account of an archaeological reconnaissance of Natal. *South African Archaeological Bulletin* **2** (7): 70–78.

Pages 70–72 and 76–77 discuss sites in Natal and their possible authorship.

194. **Van Riet Lowe, C.** 1949. Rock paintings near Cathedral Peak. *South African Archaeological Bulletin* **4** (13): 28–33.

A description of the rock paintings in three shelters near Cathedral Peak as seen by a visiting geologist, G. Mortlemans. The sites mentioned are Mushroom Hill, Ebusingata and a cave on the south bank of the Dedema River.

195. **Van Riet Lowe, C.** 1952. *The distribution of prehistoric rock engravings and paintings in South Africa*. Pretoria: Archaeological Survey (Archaeological series no. 7). 58 pp.

A review of the state of the art in 1952 in South Africa with a history and comparison of styles. A full list of known sites of paintings and petroglyphs, in which Natal and Lesotho are included, is given.

196. **Vinnicombe, P.** 1955. Early African art. *The Listener* **53** (1354): 229.

Comment on an exhibition of 40 tracings made by P. Vinnicombe on view at the Imperial Institute in London, with mention of technique and subject-matter.

197. **Vinnicombe, P.** 1960. A fishing-scene from the Tsoelike River, South Eastern Lesotho. *South African Archaeological Bulletin* **15** (57): 15–19.

The scene is described and compared to those at Mpongweni Mountain and Kenegha Poort. The fishing craft are considered, the fish identified, resulting in questions as to the identity and location of the fishermen.

198. **Vinnicombe, P.** 1960. General notes on Bushman riders and the Bushman's use of the assegai. *South African Archaeological Bulletin* **15** (58): 49.

A discussion on the depiction of horses and horsemen, the occurrence of which is not uncommon in the upper reaches of the Unkomaas, Umzimkulu and Umzimvubu rivers and neighbouring portions of Lesotho. Many of the recent paintings depict the replacement of the bow and arrow by the horse and assegai in hunting eland.

199. **Vinnicombe, P.** 1960. The recording of rock paintings in the upper reaches of the Umkomaas, Umzimkulu and Umzimvubu rivers. *South African Journal of Science* **56**: 11–14.

The methods used by the author are described.

200. **Vinnicombe, P.** 1961. Painting of a fish-trap on Bamboo mountain, Underberg district, southern Natal. *South African Archaeological Bulletin* **16** (63): 114–115.

The trap is described with comments as to its type and the species of fish caught in it. As the trap appears to be of a type no longer in use the author concludes that this comparatively recent painting supports evidence of a wider and more skilled use of fishing devices such as presently practised south of the Limpopo.

201. **Vinnicombe, P.** 1963. Proposed scheme for standard representation of colour in black-and-white illustrations for publication. *South African Archaeological Bulletin* **18** (70): 49–51.

The proposals are described and illustrated. For the purposes of illustration examples from these sites are given—near the Umzimouti and Ngangwana rivers in the Underberg district, the Good Hope site on the Xalangeni and on the left bank of the Tsoelike River in Lesotho.

202. **Vinnicombe, P.** 1965. Bushman fishing as depicted in rock paintings. *Scientific South Africa* **2** (12): 578–581.

A description of various sites with fishing scenes, together with known accounts of knowledge about Bushman fishing habits. The craft, tools and identification of the fish types are discussed using examples from Mpongweni Mountain, Kenegha Poort and Bamboo Mountain.

203. **Vinnicombe, P.** 1965. Reproducing rock art. *South African Archaeological Bulletin* **20** (78): 107.

The author replies to Breckwoldt's letter concerning the international system of heraldic hatchings (*see* Breckwoldt, G. H. (26)).

204. **Vinnicombe, P.** 1966. The early recording and representation of rock paintings in South Africa. *Studies in Speleology* **1** (4): 153–162.

Reviews some of the early attempts to record and preserve the rock paintings in South Africa and reveals how much of this valuable work has fallen into oblivion through lack of co-ordination. The author makes some comparison between the early records and the present state of the paintings in order to demonstrate the very real need for an active recording campaign.

Vinnicombe, P. 1967, *see* Seddon, J. D. (177).

205. **Vinnicombe, P.** 1967. The recording of rock paintings—an interim report. *South African Journal of Science* **63**: 282–284.

A preliminary report on the extent of the field work accomplished while recording rock paintings in the Drakensberg area between 1958 and 1961. The method and criteria adopted for subsequent analysis of the paintings is outlined and some tentative results given.

206. **Vinnicombe, P.** 1967. Rock-painting analysis. *South African Archaeological Bulletin* **22** (88): 129–141.

The article outlines the method of recording and the subsequent analysis of a limited area in the Drakensberg. Aspects such as colour, paint, execution, elevation, action, size, sex, style, weapons and equipment, scene description, superpositioning, etc. are described in detail. Clear illustration of types, eg. heads and templates for the measuring of body size are given.

207. **Vinnicombe, P.** 1968. A comparative study. *South African Journal of Science* **64**: 196–198.

In this letter to the editor there is a description of recent rock art from the Belleview Farm site in Griqualand East, together with a comparison with some at Bushman's Nek. The author concludes the subject-matter portrays an influence closer to Bantu rather than Minoan or Aegean.

208. **Vinnicombe, P.** 1972. Motivation in African rock art. *Antiquity* **46** (182): 124–133.

The author reviews four books, amongst which is Lee & Woodhouse's on rock art in southern Africa (*see* Lee, D. N. & Woodhouse, H. C. (110)). The author takes the motivation theories, namely, 'art for art's sake' and sympathetic magic as her point of discussion.

209. **Vinnicombe, P.** 1972. Myth, motive and selection in Southern African rock art. *Africa* **42** (3): 192–204.

A comment on the largely unsystematic and subjective collection of rock-art data which has resulted in incomplete evidence, thus making valid analysis and comparison difficult. As a result a diversity of conflicting views on the significance of the art has arisen. The author discusses the 'art for art's sake' and sympathetic magic motivation concepts and follows this with a presentation of her own theories.

210. **Vinnicombe, P.** 1974. [Mrs P. Carter]. *Fair Lady* 24 July. **10** (11): 16.
A brief description of her work in the Drakensberg area pending the publication of her book *People of the Eland (see* Vinnicombe P. (212)).

211. **Vinnicombe, P.** 1975. The ritual significance of eland (*Taurotragus oryx*) in the rock art of Southern Africa. *In:* Anati, E. (*ed.*) *Symposium International sur les regions de la prehistoire.* (1972, Valcamonica). Capo di Ponte: Editions des Conti. 621 pp.
In pages 379–400 the author draws attention to and discusses some of the values symbolised by the Eland antelope, the dominant species found in rock paintings of the Drakensberg and associated Maluti mountain ranges.

212. **Vinnicombe, P.** 1976. *People of the Eland: rock paintings of the Drakensberg Bushmen as a reflection of their life and thought.* Pietermaritzberg: University of Natal Press. 388 pp.
An in-depth discussion of the art of the Drakensberg area in relation to history, sites and subject-matter as a depiction of the Bushman's cultural life.

213. **Vinnicombe, P.** 1979. Interpreting rock art. *South African Journal of Science* **75**: 210.
The author replies to Willcox (*see* Willcox, A. R. (250)) in which he wholly and partially rejects the arguments and evidence put forward by Lewis-Williams, Pager and Vinnicombe, to substantiate their argument for the interpretation of rock art in relation to symbols involved with religion and ritual (*see* Lewis-Williams, J. D. *et al.* (127)).

214. **Vinnicombe, P. & Seddon, J. D.** 1968. Domestic animals, rock art and dating. *South African Archaeological Bulletin* **23** (90): 39.
The letter is a response to Willcox (*see* Willcox, A. R. (237)), requesting clarification on a few points of dating rock paintings.

215. **Walton, J.** 1951. Kaross-clad figures from South African cave paintings. *South African Archaeological Bulletin* **6** (21): 5–8.
A further discussion of the robed figures depicted in paintings in the Makheta Cave in Lesotho already discussed by Breuil and Harding (*see* Breuil, H. (31) and Harding, J. R. (82)). Other sites mentioned include Moyeni, Qomoqomong and Cutting Camp.

216. **Walton, J.** 1953. Cave painting techniques in Basutoland. *Africana Notes and News* **11** (1): 19–20.
A description of painting techniques using paintings from Tosing Cave, Sebapala Valley and Mountain View, to illustrate the points made.

217. **Walton, J.** 1957. The rock paintings of Basutoland. *In:* Clark, J. D. (*ed.*) *Pan-African Congress on Prehistory* (3rd: Livingstone, 1955). London: Chatto & Windus. 440 pp.

Pages 277–281 divide the paintings of this area into four distinct time periods with a description of each period, its characteristics, historical events and the subject-matter portrayed.

218. **Ward, V.** 1979. Mpongweni—a national monument in Natal. *South African Archaeological Society Newsletter* **2** (2): 5–6.

A description of the opening of this site as a National Monument by Mr W. Bainbridge. The paintings are briefly described, but extensively covered by Vinnicombe (*see* Vinnicombe, P. (212)).

219. ***Ward, V.** 1979. *A survey of the rock art in the Natal Drakensberg: multidisciplinary sub-project carried out in co-operation with the Natal Museum. Phase 1. Report.* Pietermaritzburg: Natal Museum. 61 pp.

A report dealing with the collection of information from various sources already recorded and a comparison of the state of the site when discovered with its present condition. A description of natural degradation and vandalism has been given for the sites Highmoor 1, Cascades 1 and Christmas Shelter. Tss. (Natal Museum).

220. **Ward, V.** 1979. A survey of the rock art in the Natal Drakensberg: preliminary report. *South African Journal of Science* **75**: 482–485.

Comprises an interim report of the project carried out under the joint auspices of the Department of Forestry and the Natal Museum, Pietermaritzburg, whose aim it is to record and preserve the rock art of the Natal Drakensberg. The article gives aims, extent, methodology and the result of Phase 1.

Ward, V. 1980, *see* Maggs, T. [M. O'C.]. (132).

221. **Waterson, D. R.** 1915. Bushman of the Mooi River, Natal. *Scientific American* **112** (9): 191.

A superficial account of the Bushmen and their culture, as determined from paintings near the source of the Mooi in the Drakensberg.

Webb, C. de B. 1965, *see* Brookes, E. H. (35).

222. **Wells, L. H.** 1933. The archaeology of Cathkin Peak: Introductory. *Bantu Studies* **7** (2): 113–129.

A discussion of this area including a brief description of seven painting sites Eland Cave, Buys' Cave, Dingaan Cave, Inkosazana Rock Shelter, Cave of the Black Ox, Deelpunt Rock Shelter and Martin's Rock Shelter.

223. **Werner, A.** 1907–8. Bushman paintings. *Journal of the African Society* **7**: 387–393.

Mentions reproductions of rock paintings housed in the Natal Society Museum, Pietermaritzburg and the Pitt-Rivers Museum, Oxford. The copies are of paintings from the Drakensberg area.

224. **Whyte, A. D.** [1910]. *Bushmen paintings on the Drakensberg, Natal.* Pietermaritzburg: Natal Museum. Unpublished report no. 2/2/21. 4 pp.

Report on an expedition with Trooper J. A. Hill during which, sites along the Natal/Lesotho border were noted. These include Giant's Castle, Mpongweni and Nhlangweni Valley. Tss. photocopy. (Natal Museum).

225. **Willcox, A. R.** 1955. The shaded polychrome paintings of South Africa, their distribution, origin and age. *South African Archaeological Bulletin* **10** (37): 10–14.

The limits, in time and space, of the shaded polychromes are reviewed in their historical background.

226. **Willcox, A. R.** 1956. The rock paintings of the Drakensberg. *Lantern* **6** (2): 185–188.

This item was unavailable for examination.

227. **Willcox, A. R.** 1956. *Rock paintings of the Drakensberg, Natal and Griqualand East.* London: Parrish. 96 pp.

Description of the area in terms of sites, origins and history of the Bushmen. Also discusses archaeology, techniques, age and subject-matter of the paintings. The sites mentioned include Game Pass, Main Caves, Giant's Castle, Eland Cave, Battle Cave, Fulton's Rock and Mushroom Hill.

228. **Willcox, A. R.** 1956. Stone cultures and prehistoric art in South Africa. *South African Journal of Science* **53**: 68–71.

The article describes the distribution of Late Stone Age sites which are grouped into zones of which the Drakensberg/Lesotho/Griqualand East area forms Zone 2 and is termed the Central Mountain area. The spread of the cultures is also considered.

229. **Willcox, A. R.** 1956. South African rock paintings—an undervalued heritage. *South African Panorama* **1** (5): [33–34].

A brief article on rock paintings, with mention of the Game Pass and Giant's Castle sites in the Drakensberg and The Meads in Griqualand East.

230. **Willcox, A. R.** 1957. A cave at Giant's Castle Game Reserve. *South African Archaeological Bulletin* **12** (47): 87–97.

Includes a few lines on the relationship between the relative or absolute age of the cave deposits and the age of the rock paintings in the cave near Giant's Castle adjacent to the Bushmans River and the Bushmans River pass.

231. **Willcox, A. R.** 1957. The classification of rock paintings. *South African Journal of Science* **53**: 417–419.

The author considers the aims and problems of classifying rock paintings, a project which he believes must be undertaken.

232. **Willcox, A. R.** 1962. Marine animals in rock paintings. *South African Journal of Science* **58**: 6–7.

The article concentrates on the identity of marine animals in the Ladybrand area, but mentions such animals found at a site near St Theresa Mission in northern Lesotho.

Willcox, A. R. 1963, *see* Friendly, A. J. (76).

233. **Willcox, A. R.** 1963. *The rock art of South Africa.* London: Nelson. 96 pp.

Description of the distribution of rock art in South Africa, together with an account of the history and cultural life of the Bushmen, the age of the paintings and a consideration of their motivation as 'art for art's sake' and sympathetic magic. The sites discussed include Mpongweni, Tambanyama, Giant's Castle, Good Hope, Battle Cave and Wright's Shelter.

234. **Willcox, A. R.** 1964. Interpretation of rock art. *South African Archaeological Bulletin* **19** (75): 77–78.

The author comments on some recent fanciful interpretations and makes five of his own suggestions.

235. **Willcox, A. R.** 1966. Art on the rocks. *South African Panorama* **11** (9): 18–23.

A description of both paintings and petroglyphs and a consideration of colouring, techniques and possible age.

236. **Willcox, A. R.** 1966. Who made the rock art of South Africa and when? *South African Journal of Science* **62**: 8–12.

Discusses the dating and identity of the artists. Specifically mentions the Ikanti Mountain site near Himeville.

237. **Willcox, A. R.** 1968. Domestic animals and rock-art dating. *South African Archaeological Bulletin* **23** (89): 25.

A corrective reply to Seddon and Vinnicombe (*see* Seddon, J. D. & Vinnicombe, P. (177)) concerning the dating of domestic animals in rock art.

238. **Willcox, A. R.** 1968. A survey of our present knowledge of rock-paintings in South Africa. *South African Archaeological Bulletin* **23** (89): 20–23.

The article discusses the state of the art and comprises a continuation of a similar paper by D. Bleek (*see* Bleek, D. (21)). The article covers the progress made with recording, the associated artefact industries, the age and superpositioning and contains references to the Drakensberg and Lesotho areas.

239. **Willcox, A. R.** 1969. Domestic animals, rock art and dating. *South African Archaeological Bulletin* **23** (92): 151.

A reply to Vinnicombe and Seddon's letter (*see* Vinnicombe, P. & Seddon, J. D. (214)).

240. **Willcox, A. R.** 1969. Stone age art from Cantabria to the Cape. *Optima* **19** (2): 94–99.

Covers the distribution of rock art from France to southern Africa, together with the hypothesis as to their relationship. Mention is made of the Drakensberg/Lesotho areas.

241. **Willcox, A. R.** 1971. Domestic cattle in Africa and a rock art mystery. *In:* Schoonraad, M. (*ed.*) *Rock paintings of Southern Africa.* Johannesburg: South African Association for the Advancement of Science (Special publication; no. 2). 104 pp.

Pages 44–48 review the introduction of domestic cattle into sub-Saharan Africa, the chronology and distribution of rock art and the identification of the artists leading to the discussion of the problem of the absence of paintings of cattle in regions where such cattle and rock artists are believed to have coexisted for centuries. The Drakensberg/Lesotho areas are included in the discussion.

242. **Willcox, A. R.** 1971. *Report on excavation in rock shelters in the Ndedema Gorge, Cathedral Peak area, Natal. 1967–1968.* Johannesburg: University of the Witwatersrand, Department of Archaeology (Occasional paper; no. 8). 27 pp.

Describes test excavations undertaken in Sebaaini Shelter, Shirley's Shelter, Poacher's Shelter and Junction Shelter, with conclusions that the associated material is Bushman, who could have been there until their expulsion in the late nineteenth century.

243. **Willcox, A. R.** 1971. Summary of Dr Edgar Denninger's reports on the ages of paint samples taken from rock paintings in South and South West Africa. *In:* Schoonraad, M. (*ed.*) *Rock paintings of Southern Africa.* Johannesburg: South African Association for the Advancement of Science (Special publication; no. 2). 104 pp.

Pages 84–85 comprise a summary of Denninger's reports including the Drakensberg/Lesotho areas. The age determinations of this area range from 60 ± 20 years to 800 ± 200 years. Mention is made of horse paintings in the Drakensberg, and a sample from Cannibal's Cave near National Park (*see* Denninger, E. (60)).

244. **Willcox, A. R.** 1972. So-called 'infibulation' in rock art. *South African Archaeological Bulletin* **27** (105 & 106): 83.

This letter questions the use of Breuil's term 'infibulation' as the accepted term of interpretation in Lee & Woodhouse and the Rudners' books (*see* Lee, D. N. & Woodhouse, H. C. (110) and Rudner, J. & Rudner, I. E. (169)). He offers a definition of the term and suggests that it be dropped in view of his conclusion that what is depicted is an ornament.

245. **Willcox, A. R.** 1973. Prehistoric art. *In: Standard Encyclopedia of South Africa*. Cape Town: Nelson. **9**: 73–85.

Offers definitions of paintings and petroglyphs. Discusses the key areas in relation to their characteristics, age, the identity of the artist, their origins and motivation.

246. **Willcox, A. R.** 1973. *Rock paintings of the Drakensberg, Natal and Griqualand East*. 2nd enl. ed. Cape Town: Struik. 96 pp.

General discussion of this area in relation to age, history and archaeology, sites, techniques and problems peculiar to the paintings of this region.

247. **Willcox, A. R.** 1975. *The archaeology of the Drakensberg region of Natal*. Pietermaritzburg: Town and Regional Planning Commission (Natal Town and Regional Planning Report; no. 30). 30 pp.

The author discusses the archaeology and history of the region using the subject-matter of the rock paintings as one of his terms of reference.

248. **Willcox, A. R.** 1975. History of rock art studies in Southern Africa. *South African Archaeological Society Rock Art studies in South Africa, Witwatersrand Centre* (Occasional paper; 1975): 2–8.

A description of the history of the study and recording of rock art in southern Africa.

249. **Willcox, A. R.** 1976. *Southern land: the prehistory and history of Southern Africa*. Cape Town: Purnell. 274 pp.

Pages 101–117 mention rock paintings in the Lesotho and Natal Drakensberg areas.

250. **Willcox, A. R.** 1978. An analysis of the function of rock art. *South African Journal of Science* **74**: 59–64.

The analysis is limited to the Drakensberg area. Comments on the number and types of subject with some thought given to those never or rarely found. The author explores the motivation of the art and reaches three conclusions, namely, that it was predominantly a pleasurable activity, it records important events and to a small degree depicts the imaginary creatures of mythology.

251. **Willcox, A. R.** 1978. So called 'infibulation' in African rock art: a group research project. *African Studies* **37** (2): 203–226.

A description of the research project concerned with the depiction of the ornamented penis in rock art, in order to determine the possible reasons for such 'decoration'. The group used the Drakensberg and Griqualand East area for their research.

252. **Wilman, M.** 1911. Notes on some Bushman paintings in the Thaba Bosigo district, Basutoland. *South African Journal of Science* **7**: 417–421.

A description of the subject-matter and associated artefacts. Also mentions the sites at Matlakeng, Mohlaka-oa-tuka, Niappering and Baroeng.

253. **Woodhouse, H. C.** 1964. How cunning were the Bushman hunters? *Scientific South Africa* **1** (8): 303–304.

The author proposes that the hunting methods used by Bushmen may have been more sophisticated than is generally realised. Particularly mentions the Umhlwasine site in the Drakensberg.

Woodhouse, H. C. 1964, *see* Lee, D. N. (107).

254. **Woodhouse, H. C.** 1965. Prehistoric rock painters of South Africa. *South African Panorama* **10** (1): 10–13.

Brief article concerning the history of the Bushman and his lifestyle as depicted in his paintings. Gives some indication as to the meaning of the paintings. Illustrates Game Pass and Barnes' Shelter.

255. **Woodhouse, H. C.** 1966. How Bushmen saw other men's beasts. *Farmer's Weekly*, 28 Dec. **112:** 48–49.

A brief cameo of the effect of the white man's advance on Bushman territory and the subsequent need for the Bushmen to become cattle and sheep raiders in order to survive. Particularly mentions the site at Beersheba, Griqualand East.

256. **Woodhouse, H. C.** 1966. Prehistoric hunting methods as depicted in the rock paintings of Southern Africa. *South African Journal of Science* **62**: 169–171.

The various methods depicted are described and confirmed by early traveller's accounts. The development of hunting as part of a ceremony is suggested. Specifically mentions sites at Mushroom Hill, Bamboo Hollow, Snow Hill, Sebaaini, Game Pass, the Krantzes and Giant's Castle.

Woodhouse, H. C. 1966, *see* Lee, D. N. (108).

257. **Woodhouse, H. C.** 1966–7. The 'Monster' at Village of Rannatlaila, Qacha's Nek. *Lesotho* **6**: 5–10.

The author describes two sites near this village. The 'monster', at the second shelter, is described and its identity discussed. An appendix describes in detail all the paintings of this shelter.

258. **Woodhouse, H. C.** 1967. Animal-headed human figures in the rock paintings of Southern Africa. *South African Journal of Science* **63**: 464–470.

An examination of animal-headed figures and the use of animal masks as disguises in Bushman hunting. Particularly mentions paintings at Mushroom Hill, Fulton's Rock, Willem's Shelter, Game Pass, Main Cave, Battle Cave, Qomoqomong and Ha Khotso.

259. **Woodhouse, H. C.** 1968. History on the rocks. *Personality* 1 Feb.: 55–57.

Comment on the necessity of recording and preserving Bushman art, since it records South Africa's early history.

260. **Woodhouse, H. C.** 1968. The Medikane rock-paintings: sorcerers or hunters? *South African Archaeological Bulletin* **23** (90): 37–39.

The article describes a visit to the Medikane Shelter and discusses the paintings, their colouring, age and interpretation as sorcerers/hunters.

Woodhouse, H. C. 1968, *see* Lee, D. N. (109).

261. **Woodhouse, H. C.** 1969. Pilgrimage to the past in Lesotho. *Rhodesian Prehistory* **2**: 3–5.

An account of a visit to the Medikane Cave in Lesotho, with a description of the paintings, their subject-matter and the artists.

262. **Woodhouse, H. C.** 1969. Rock paintings of 'Eland-fighting' and 'Eland-jumping'. *South African Archaeological Bulletin* **24** (94): 63–65.

A brief mention of Eland Cave in the Umhlwasine Valley and Game Pass Shelter in the Kamberg area.

263. **Woodhouse, H. C.** 1969. Rock paintings of Southern Africa. *African Arts* **2** (3): 44–49.

A general article concerning sites, colours, subject-matter, techniques, the artist's identity and the need for preservation.

264. **Woodhouse, H. C.** 1970. Three widely distributed features depicted in rock paintings of South Africa. *South African Journal of Science* **66**: 51–55.

This paper examines the three features, ie. a distinctive head-dress, the straight lines painted across the face and the 'infibulated' penis. The sites mentioned include Sebaaini Shelter, Eland Cave and Elandsklip near Newcastle.

Woodhouse, H. C. 1970. *see* Lee, D. N. (110).

265. **Woodhouse, H. C.** 1971. *Archaeology in Southern Africa.* Cape Town: Purnell. 170 pp.

Pages 95–108 give a brief overview of rock art in South Africa and the main researchers from Major C. C. Mitchell in 1837 to the date of publication. It also places rock art in a general archaeological perspective.

266. **Woodhouse, H. C.** 1971. A remarkable kneeling posture of many figures in the rock art of Southern Africa. *South African Archaeological Bulletin* **26** (103 & 104): 128–131.

Deals with the subject of kneeling figures which recur in specified areas including sites near Newcastle in Natal. A detailed description is made of the following sites: Elandsklip and Kendal near Newcastle, Makuini 1, Mahketha, Small Shelter, S.A. Police Post Shelter, Setsoasi 1 and Qomoqomong in Lesotho. The author concludes that the figures represent a common form of approach to Eland for sport without the intention of making a kill.

267. **Woodhouse, H. C.** 1971. Strange relationships between man and Eland in the rock paintings of South Africa. *South African Journal of Science* **67**: 345–348.

This paper examines and summarises the knowledge of rock paintings depicting a close and unusual relationship between men and Eland, ie. not hunting. The sites particularly mentioned include Qomoqomong, Makuini, Eland Cave and Game Pass in the Kamberg area.

268. **Woodhouse, H. C.** 1972. Some rock paintings of north-western Natal. *South African Journal of Science* **68**: 171–176.

A discussion of the paintings copied by a missionary called Prozesky stationed near Newcastle during the later nineteenth century. The paintings are notable because of the 'arms back' kneeling position of many figures and the unusual relationships between men and Eland. These sites include Buffelshoek, Leopard Kloof, Kendal, Elandsklip, Clifford 1, 2 & 3. Comparisons are made with paintings from Buys' and Clive's shelters in the Drakensberg areas.

269. **Woodhouse, H. C.** 1974. Creatures with both human and animal physical features depicted in the rock paintings of Southern Africa. *South African Journal of Science* **70**: 13–17.

The author deals with groups of paintings relevant to the study of the mythological significance of such works. Attention is focused on anthropomorphic figures with non-human features. The sites include Sebaaieni Shelter, Game Pass, Main Caves, Junction Rock, Mushroom Hill, Eland Cave, Ncibwane, Botha's Shelter, Wide Valley, Ebusingata, Poacher's Shelter and Setsoasi Shelter in Lesotho.

270. **Woodhouse, H. C.** 1975. Enigmatic line features in the rock paintings of Southern Africa. *South African Journal of Science* **71**: 121–125.

The red line feature found in some paintings is considered in relation to its associations and significance. The sites include Tsoelike, Junction Shelter and Rannatlaila's Kraal.

271. **Woodhouse, H. C.** 1975. Pictures from the past. *1820* **48** (8): 4–6.

A brief description of the Drakensberg area paintings with discussion concerning their age, colouring and subject-matter. Illustrates Eland Cave.

272. **Woodhouse, H. C.** 1975. Themes in the rock art of southern Africa. *South African Archaeological Society. Witwatersrand Centre.* (Occasional paper; 1975): 9–25.

A discussion of the themes of the paintings, e g. hunting, animal/man relations, fishing etc. The sites include Ikanti, Tambanyama and the Giant's Castle area.

273. **Woodhouse, H. C.** 1976. Elephant hunting by hamstringing depicted in the rock paintings of Southern Africa. *South African Journal of Science* **72** (6): 175–177.

Description of paintings of elephants associated with human figures many of whom are hunting the former. The paintings occur in a variety of sites including Elephant Shelter in the Ndedema Gorge.

274. **Woodhouse, H. C.** 1976. *Themes in the rock art of Southern Africa* (rev. ed.). Johannesburg: Institute for the Study of Man in Africa (ISMA paper; no. 28). 9 pp.

A lecture delivered to the Institute on 17 September, 1969.

275. **Woodhouse, H. C.** 1977. *Flying foxes and flying buck.* Johannesburg: Institute for the Study of Man in Africa (ISMA paper; no. 37). 7 pp.

The rock art of Australia and southern Africa is compared and contrasted.

276. **Woodhouse, H. C.** 1978. Photographing rock paintings in Southern Africa. *South African Archaeological Society Newsletter* **1** (1): 1–3.

A discussion of cameras, lenses and methods of recording rock paintings.

277. **Woodhouse, H. C.** 1978. *Rock art.* Cape Town: Purnell (Pride of South Africa; no. 25). 24 pp.

Description of rock art in southern Africa, with ideas on dating, motivation, the identity of the artists, subject-matter and need for preservation. Some of the sites include those near Newcastle, Rosetta, Bergville, Underberg, as well as Cat Cave and the Umhlwasine Valley.

278. **Woodhouse, H. C.** 1979. *The Bushman art of Southern Africa.* Cape Town: Purnell. 125 pp.

A discussion about rock art in the context of authorship, materials and themes. Many Drakensberg sites are discussed and illustrated.

279. **Woodhouse, H. C.** 1979. Elephants and elephant-hunting in the rock paintings of Southern Africa. *African Wildlife* **33** (2): 14–15.

A brief discussion of the methods and tools used in elephant hunting by means of hamstringing, as depicted in some rock paintings in the Ndedema Gorge and near Newcastle, Natal.

280. **Woodhouse, H. C.** 1979. Interpretation of certain rock paintings in South Africa: a second opinion. *South African Archaeological Bulletin* **34** (130): 133–137.

The author reinterprets specific paintings from books by W. Battiss, P. Vinnicombe, C. Cooke, D. N. Lee and H. C. Woodhouse, J. and I. Rudner and H. Pager as a result of more comparative material having become available.

281. **Woodhouse, H. C.** 1979. Rock painting of horses in north-eastern Orange Free State. *African Wildlife* **38** (1): 43–46.

While concentrating on the O.F.S. area, mention is made of horse paintings in the Natal Drakensberg region.

282. **Woodhouse, H. C. & Lee, D. N.** 1964. Heads and head-dresses. *South African Archaeological Bulletin* **19** (74): 43–44.

A consideration of some of the depictions of heads and head-dresses encountered in rock paintings, such as those from 'Lee's Rock' Forestry Reserve near Giant's Castle Nature Reserve.

283. **Woodhouse, H. C. & Lee, D. N.** 1971. The rock art of the Orange Free State and eastern Cape. *In:* Schoonraad, M. (*ed.*) *Rock paintings of Southern Africa*. Johannesburg: South African Association for the Advancement of Science (Special publication; no. 2). 104 pp.

Pages 20–26 are predominantly concerned with areas outside the scope of this bibliography; however, mention is made of the Cathedral Peak area and the site at Qomoqomong, in Lesotho. A number of comparisons are made between the O.F.S. and Drakensberg paintings.

284. **Woodhouse, H. C. & Lee, D. N.** 1978. Rock-painting sites in the Mkhomazana valley, Natal Drakensberg. *South African Archaeological Bulletin* **33** (128): 160–167.

The article is concerned with paintings at Van Heerden's, Drummer's Rock, Pinnacle, Lion Site and High Site. Of particular interest are the 'rain animals', the 'Ostrich man' and the nodule figures.

285. **Wright, J. B.** 1971. *Bushman raiders of the Drakensberg 1840–1870: a study of their conflict with stock-keeping peoples in Natal.* Pietermaritzburg: University of Natal Press. 235 pp.

Briefly mentions rock paintings and engravings in the Drakensberg areas. Contains illustrations of paintings from sites such as Sebaaini Shelter, Ndedema Valley.

286. **Wright, J. B.** 1972. A new look at the Bushman. *N.E.O.N.* **8** (4): [1–3].
A description of Bushman society and the way in which its members fitted into their natural and human environment, illustrated by photographs of paintings from Game Pass, Willcox's Shelter, Giant's Castle and Siphongweni, Himeville.

York Mason, A., *see* Mason, A. Y. (140).

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